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Music Supervisors' Journal

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associated with school music, by the*

Music Supervisors' National Conference

*"Publicly supported, socially functioning, ade-
quate musical training for all children."*

*"The supervisor, the counselor for the music
of the community."*

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Address all communications regarding the Journal to

PETER W. DYKEMA, Editor

U. of Wis., Madison, Wis.



WE MEAN BUSINESS! DO YOU?

The 1500 supervisors enrolled for our Philadelphia meeting are the men and women in our profession who are fighting the battles for the 12,500 supervisors and assistants scattered over our broad land. In other words, 1 in 9 is a member of our Supervisors' National Conference—the organization which is largely responsible for the security of the position which you, friend reader, are now holding. This organization contains the men and women who are setting the standards of our work throughout the land. They are making almost every particle of material you are using, from song books in the hands of the children, the phonograph records which are heard in the appreciation lessons, to the staff liners and pitch pipes, the rote song books, manuals of instruction, and texts discussing the basis and theory of school music which the teacher uses. They are the instructors to whom you will go during the summer or have gone in previous years. These are the leaders. Other members are the future leaders. All the members are live growing musicians. The Editor of this Journal, who travels extensively over this country, cannot recall *one* single instance of a pro-

WILL YOU HELP?

Our mailing list is a source of great trouble and expense when it is incorrect. You can save us both worry and moeny. Will you write the Editor, Peter W. Dykema, University of Wisconsin, Madison, Wis., if there are any copies of the Journal which come to your town incorrectly addressed. We want everybody who is actively interested in Public School Music to have a copy of our Journal and we try to accomplish this by acting on all the accurate information we can obtain. But we do not want two copies going to any one person, and we do not want the Journal to go to any one who cannot be found by the mail man or to any one who does not read it. Our list is threatening to go beyond our financial resources but it is only because there are many mistakes in our mailing list. Please help us eliminate these. Every mistake we correct means another possible legitimate addition to our list. There are many ways of checking up our list in your town, starting with the postmaster in the small town and going to the individual postman and the clerk of the superintendent of schools in the larger places. A Journal saved is a new reader earned. Start the New Year by doing a good turn for a supervisor who needs the Journal.

gressive school music supervisor who is not a member of our Conference.

Where do you stand? Are you climbing upward? Are you being a leader or a follower? Are you being one of the eight whom each member of the Conference is carrying upon his back in the struggle for better conditions in our profession? Are you willing to accept the help of the 1500 and let them struggle alone? 1500 members! We ought to have 10,000! Think of what has been done by our few hundreds, and consider what thousands banded together might do. Are you willing to sacrifice a little now in order to gain greatly later?

It is not a question of whether or not you can go to the annual meeting, desirable as that is.

We want your influence and your membership dues to use throughout the year. During the Christmas holidays our Educational Council had with the president of an influential university an extended conference on courses of training for music supervisors. It was based on studies made during the past months. Important work of this kind which will ultimately affect every music teacher in the

country is being carried on by our organization continuously. Our annual meeting is simply the focus of the year's endeavors. You have no right to shirk responsibility: you are sharing the benefits.

So every last son and daughter of you, sit down and send in your membership application to our treasurer, Karl W. Gehrkins, Oberlin, Ohio, with two dollars if you were a member, last year, and three dollars if you were not. He who has pride in his profession, who joys in working for it, is made bigger, more efficient thereby. Come, will you join us, and grow?

FOR OUR JOURNAL FUND

A good beginning has been made in the contributions to the special Journal fund—which is used to cover any publication deficit—or, that being avoided, to help on the investigations of the Educational Council. From last year's contributions and a slight profit on the Journal, \$100 was contributed to the Educational Council and is being put to good use.

But this is a hard year for all publications. Only with this January issue have we enough revenue from advertisers to pay actual expenses. We have run behind on the two preceding issues and we have heavy demands ahead of us. Therefore, if you haven't already done so, and you are so minded, send the editor a quarter—or as much more as you can spare.

CONTRIBUTIONS TO THE JOURNAL

TWENTY-FIVE CENTS

Hazel Thomas, Fresno, Cal.; "The Philharmonics", Fresno, Cal.; Elizabeth Peterson, Fresno, Cal.; Edith A. Conley, La Porte, Ind.; Amy E. Clark, New Platz, N. Y.; Two others unaccounted for; Bessie Lindly, Grand Rapids, Mich.; Florence Young, Manson, Ia.; Jessie E. Hall, Boonville, N. Y.; Ethel M. Connor, Painesville, O.; Vida Shank, Utica, O.; Margaret Perkins, Phoenixville, Pa.; Alma M. Tomlinson, Hutchinson, Minn.; Florence Putnam, Dodge, Mass.; Katharine W. Baxter, Rochester, N. H.; Zelia A. Reed, Luvoia, N. Y.; M. S. Bushong, Olathe, Kans.; Sarah M. Clifford, Kansas City, Mo.; Agnes G. Garland, Bewick, Me.; Ruth E. Brown, Ashtabula, O.; Mrs. G. K. Walton, Livermore Falls, Me.; Bessie Miller, Kansas City, Kans.; Anna C. Brand, Glasgow, Mont.; Doris Latham, Austin, Tex.; Marguerite Clark, Egg Harbor, N. J.; Ethel Lovely, Presque Isle; Lillian Hammit, Uniontown, Pa.; Jacob Schultz, Rocky Ford, Colo.; Harriet Herman, Rochester, Minn.; Edith Taylor, Mt. Kisco, N. Y.; Joe Clark, Marshalltown, Ia.; Daisy Wingfield, Roanoke, Va.; Aurilla M. Wood, Clinton, Ia.; Geo. A. Bryan, Carnegie, Wis.; Elizabeth Pratt, St. Louis, Mo.; Ottillie Herzog, St. Louis, Mo.; Harriet C. Vannatta, Tulsa, Okla.; A. G. Wahlberg, Fresno, Cal., and six others. Total \$11.25.

FIFTY CENTS

Lucille McCully, Geneva, O.; Florence Haner, Lebanon, Pa.; Bernice Eastman, Huntington, Cal.; Ruth M. Klepper, Jerseyville, Ill.; Camille Mayer, Green Bay, Wis.; Grace Bryant, Twin Falls, Idaho; J. C. Kendel, Greeley, Colo.; Harriet McCarty, Xenia, O.; Maude Nicholson, DeKalb, Ill.; Mary Austin, Ft. Wayne, Ind.; Aletha M. Scott, Fullerton, Neb.; Rella Shoemaker, Oswalome, Kans.; Julia E. Crane, Potsdam, N. Y.; Katherine Strouse, Emporia, Kans.; Minnie Hodge, Houston, Tex.; Sara A. Williams, Oskaloosa, Ia.; Ethel C. Grimes, Peterboro, N. H.; Homer F. Hess, Conway, Ark.; Lida M. Edmonds, Elkhart, Ind. Total, \$9.50.

ONE DOLLAR

Viola L. Krueger, Humboldt, Ia.; Lydia S. Cocke, Reedsburg, Wis.; Ethel S. McKinley, Collingswood, N. J.; Ann Dixon, Duluth, Minn.; Lucy M. Haywood, Lincoln, Neb.; Alice E. Kimber, Springfield, Ill.; Lydia A. Graham, Aberdeen, S. D.; C. D. Kutschinski, Maryville, Mo.; Emilya Spalenka, Idaho Falls, Idaho; Ina Dunlap, Moline, Ill.; Flora Helise, Seymour, Wis.; Melvin Peterson, Salt Lake City, Utah; Helene Saxby, Tampa, Fla.; Kathryn Gosger, Albany, N. Y.; E. F. Pitcher, Auburn, Me.; M. Phena Baker, Summit, N. J.; Mrs. Wentworth Knox, Brooksville, O.; Edward Scoville, Auburn, N. Y.; G. E. Knapp, Laramie, Wyo.; Lydia S. Cocke, Reedsburg, Wis.; Augustus Zanzig, New York City; Alice Olson, Harlowton, Ont.; Vernon McFee, Johnson City, Tenn.; Sarah Dunning, Oskaloosa, Ia.; Mary Hantz, Rapid City, S. D.; G. O. Bowen, Ann Arbor, Mich.; Grace B. Hulscher, Cheney, Wash.; Harold A. Spencer, Huntington, N. Y.; Marguerite Grace, St. Louis, Mo.; Frances Liebing, Athens, Ga. Total, \$30.00.

TWO DOLLARS

Julia K. Lee, Billings, Mont.; Lillian Watts, Racine, Wis.; M. E. Starr and others, Muskogee, Okla.; M. E. Wallace, Woodhull, Ill.; Jane E. Wisenall, Cincinnati. Total, \$8.00.

THREE DOLLARS

Clara F. Sanford and St. Jo Teachers. Total, \$3.00.

FIVE DOLLARS

H. E. Dann, Ithaca, N. Y. Total, \$5.00.

SUMMARY: 45 Quarters, \$11.25; 19 Half Dollars, \$9.50; 30 Dollars, \$30.00; 4 Two Dollars, \$8.00; 1 Three Dollars, \$3.00; 1 Five Dollars, \$5.00. Grand Total, \$66.75.

Christmas is past. Membership in our Conference is a gift for you and all other supervisors which lasts throughout the year.

OUR ST. JOSEPH CHORAL WORK

"The Peace Pipe," which is to be the main vocal work in the Supervisors' Concert at St. Joseph, is a composition of unusual beauty. It is a thoroughly native work—the text by Longfellow, being a portion of the poet's *Hiawatha*, and the music by one of America's foremost composers, Frederick S. Converse. The cantata, which requires a half hour for performance, is, with the exception of a single solo for baritone, entirely for chorus, men and women alone and combined. It is published by C. C. Birchard and Co., 221 Columbus Ave., Boston, Mass., at \$1.00 a copy. The publishers have, however, made a special price of 50 cents a copy to members of Supervisors' Chorus. On account of the difficulties of the score, which abounds in unusual tonal and rhythmic figures, and the limited time allowed for rehearsals, it is earnestly requested that each member of the Conference who expects to be at St. Joseph shall immediately obtain a copy and become familiar with his part. The men are asked to learn the baritone solo in addition to their respective parts in the choruses. Players in the supervisors' orchestra, which will accompany the cantata, will be helped by a careful study of the entire score.

Send your membership fee to the treasurer, \$2.00 if you were a member last year, \$3.00 if you were not.

THE FINAL WORD ABOUT OUR PHILADELPHIA BOOK

Some of you were a little too speedy for our printer and Uncle Sam, because you wrote our treasurer before your book reached you. Let this editorial comment serve as answer to your letters to him. All copies of the Philadelphia Proceedings have been sent to the addresses which you have given us. Probably yours has arrived by this time even if it hadn't when you wrote Mr. Gehr-kens. But if you still haven't received your copy write him now—whether or not you wrote him before. He will not answer any letters on this subject written before the date of publishing this number of the Journal, namely January 20, 1921.

Has your town 100% enrollment in the Music Supervisors' National Conference? If so, see that our Treasurer gives you credit for it.

THE NATIONAL WEEK OF SONG

Look up the report of our Committee on this significant movement as printed in our Books of Proceedings of the 1919 and 1920 meetings. Then plan to do more this year than you have before to make the week in which Washington's birthday occurs a great week of song. H. O. Ferguson, Lincoln, Neb., is Chairman of our special committee and you may write him for additional ideas.

Have you secured your hotel reservation at St. Joseph? Write the hotel management that you are willing to share a room with some friend. There are not single rooms enough to go around.

CO-OPERATING WITH MUSICAL CLUBS

Supervisors who want to co-operate with the National Federation of Musical Clubs and at the same time furnish an excellent means of stimulating the development of students who are particularly interested in music will find abundant and helpful suggestions in two pamphlets prepared by Frances E. Clark and supplied free of charge to teachers by Mrs. Ralph Polk, Miami, Florida. The slogan of the Federation is, A Musical Club in Every City with Junior and Juvenile Girls' and Boys' Clubs. Much of this material is suggestive for class use.

After you have sent in your membership dues be a missionary and get another member.

Our President's Corner.

Dear Friends and Members:

You will find later the tentative outline of our program for St. Joseph. It is fairly complete with the exception of the sectional meetings. I bespeak your help in this matter. Write me freely, and especially promptly, regarding the subjects you would like discussed in the round tables, how many sessions there should be given to this work, and how many round tables should be scheduled at each session. I am especially anxious to make these meetings virile and provocative of thought and discussion. This is one of the best means we have of getting acquainted and of discovering the new and vigorous blood which is needed to keep our Conference growing.

Some of you will probably question the wisdom of giving an entire day to the Educational Council. It is only after meeting with this body in Chicago during the Christmas vacation and being brought closely into contact with the numerous problems they are discussing that I am convinced we could not adequately take care of their important contributions if we gave them only a half day session.

The Junior High School matter which has been stressed in the making out of the program seems to me of vital importance. Music in the seventh and eighth grades is becoming optional in the majority of the cities where the Junior High School plan is working. This means that the school program makers who ordinarily care nothing about any of the arts make it difficult if not impossible for children to elect music. We are facing a real crisis on this point and it is essential that all of our supervisors realize it. Whether or not you have already met the problem of Junior High work you are going to meet it. In the meantime the influence of the Junior High movement in other places is affecting the schedules of the seventh and eighth grades all over the country. This of course means that all of you are involved. Plans for our discussion in St. Joseph look toward rendering real assistance in this vital matter.

I cannot speak too highly of my pleasure at the prospects for our supervisors' concert. The orchestra under the direction of Mr. Will Earhart will make its initial bow as a Conference feature, and I feel confident it will have influences upon the instrumental work of the entire country, which it is hard for us to realize at the present moment. The choral part of the program under the direction of Mr. Peter W. Dykema will present a variety in music, ranging from a great choral masterpiece to the simple folk song and will introduce effects in lighting which should prove suggestive for use by every one of you.

Now that the program is fairly well shaped up, the officers and myself hope to turn our minds very vigorously to the work of the state committees. Naturally one of their first tasks will be that of greatly increasing the membership. We should at least double what we have had in any previous year. I hope every person who reads this article will do his part to help in this worthy cause. Every new members means additional power to our organization.

The railroad authorities tell me that I can have definite information regarding rates by February 1st. All this will be duly announced in the March Journal which will appear promptly on March 1st. In the meantime approach your superintendents and boards of education so that you will surely be with us in St. Joseph April 4th to 8th.

Cordially yours,

JOHN W. BEATTIE, President.

Special wire just received! Railroads have granted rate of fare and a half! Details later.

Preliminary Program

MUSIC SUPERVISORS' NATIONAL CONFERENCE

ST. JOSEPH, MO.

APRIL 4—8, 1921.

MONDAY, APRIL 4TH.

- 8:00 A. M.—Information and registration office will be open in room immediately to off lobby on main floor of Hotel Robidoux. Nominations for officers of the Conference for year 1921—1922 will be handed in at these headquarters.
- 9:00 A. M. Visiting St. Joseph Schools.
- to Pamphlets showing locations and directions for reaching schools, together with information regarding the character of work to be exhibited in the various centers, will be distributed at headquarters.
- 3:00 P. M. Luncheon meeting of Executive Board, Hotel Robidoux.
- 12:00 Noon
- 3:15 P. M. Crystal Room, Hotel Robidoux.
- to Demonstration of a system of securing interpretative effects from a high school chorus. The Chorus from one of the St. Joseph high schools will come to the demonstration with knowledge of several numbers from the standpoint of notation. The purpose of the demonstration will be to show how the work might be completed. Mr. John R. Jones, Chorus Director, Federal Reserve Banks, Kansas City, Mo.
- 4:00 P. M. Organization and rehearsal of supervisors' chorus under direction of Mr. Peter W. Dykema, University of Wisconsin, Madison, Wis. Organization and rehearsal of supervisors' orchestra under direction of Mr. Will Earhart, Director of Music, Pittsburgh, Pa.
- 6:00 P. M. Informal dinner groups.
- 8:15 P. M. The Coliseum. Concert by Arthur Shattuck, American pianist, and The St. Olaf Choir, F. Melius Christiansen, Director. The St. Joseph Festival Association, under whose auspices all concerts of the week are given, will be hosts to active members of the Conference. Free reserved seat tickets will be issued at headquarters.

TUESDAY, APRIL 5TH.

- 8:30 A. M. Meeting of Executive Board.
- 9:00 A. M. Crystal Room, Hotel Robidoux. Formal Opening of Conference. Chairman, Miss Julia Crane, Potsdam, N. Y., Vice-President of the Conference. Singing of patriotic songs under the direction of R. N. Carr, State Normal College, Kirksville, Mo.
- 9:15 A. M. President's Address: "The Music Supervisor and the Public," Mr. John W. Beattie, Grand Rapids, Mich.
- 9:45 A. M. Address: "The Fine Art of Teaching," Mr. Karl W. Gehrken, Oberlin College, Oberlin, Ohio.
- 10:30 A. M. Demonstration of the Lincoln System of Class Piano Instruction. A group of children from the public schools of Lincoln, Neb., sent to the Conference by the Lincoln Association of Commerce, will demonstrate the results of piano class work carried on through a system devised by Miss Hazel K. Kinsella of Lincoln. Miss Kinsella will have charge of the demonstration and explain her system. The Demonstration will be followed by discussion.
- 12:00 Noon Luncheon Meeting of Educational Council.
- 1:30 P. M. Crystal Room. Topic: "Music in the Intermediate or Junior High Schools." Illustrated Lecture: "The Psychology of Adolescence," Prof. Bird T. Baldwin, Bureau of Child Research, University of Iowa, Iowa City, Iowa.
- 2:30 P. M. Discussion: Some practical aspects of music work in the Intermediate or Junior High School with emphasis on:
- (a) Courses of Study: time allotments; arrangement of schedules; co-ordination of music with other subjects. Miss Helen Garvin, Washington Junior High School, Rochester, N. Y.
 - (b) Problems arising out of individual differences and class differences in preparation; suitable material and the necessity of a wide range of it; the adapting of material and procedure to class needs; the care and testing of the voice at adolescence. Miss Nellie Goss, Junior High School, Grand Rapids, Mich.
- 3:20 P. M. Discussion of general topic and matters presented in the papers.
- 4:00 P. M. Chorus and orchestra rehearsals.
- 6:00 P. M. District and State Dinners.
- 8:15 P. M. The Coliseum. Concert by a chorus of seventh and eighth grade chil-

dren under the direction of Miss Clara F. Sanford. The soloist of the evening will be Miss Margaret Romaine, American Soprano of the Metropolitan Opera Co. Following the concert, a reception will be held in the Crystal Room of the Hotel Robidoux so that supervisors may have opportunity to meet a few of the good people of St. Joseph.

WEDNESDAY, APRIL 6TH

- 8:30 A. M. Meeting of Executive Board.
 9:00 A. M. Sectional Meetings.
 to Music in large high schools. Chairman, Mr. Frank Percival, Director of Music, Arsenal Technical Schools, Indianapolis, Ind.
 3:30 P. M. Music in the small town and rural communities. Chairman, Miss Bessie A. Kubach, Supervisor of Music, Peterson, Iowa.
 Music in Normal Schools, Colleges and Universities. Chairman, Miss Alice Bivens, State College for Women, Greensboro, N. C.
 Instrumental work, including school and college bands, orchestras and instrumental classes. Chairman, Mr. Jay W. Fay, Supervisor of Instrumental Music, Rochester, N. Y.

There is a desire to make this year's sectional meetings of even greater value than they have been in past years. Fewer meetings have been scheduled but since an entire day has been given to these meetings, there will be opportunity for discussion of all important matters belonging under the four headings.

Complete programs will be printed in the March Journal. If there are problems in connection with work under any of the headings which you would like to hear discussed or which you feel capable of presenting, write at once to either the President of the Conference or the Chairman of the meeting in which you are particularly interested.

- 4:00 P. M. Chorus and orchestra rehearsals.
 6:30 P. M. Crystal Room. Formal Banquet.
 8:30 P. M. Lyceum Theater. (The theater adjoins the Hotel Robidoux.) Concert by the Haydn Male Chorus of Kansas City, Mo. John R. Jones, Director.
 9:30 P. M. Crystal Room. Dance and Frolic.

THURSDAY, APRIL 7TH.

- 9:00 A. M. Crystal Room. Topic: "Music and Citizenship." Chairman, Mr. Edgar B. Gordon, University of Wisconsin, Madison, Wis.

The Chairman will endeavor in his introductory remarks to provide a background for the following addresses by emphasizing the necessity for making school music function vitally with the community.

- 9:30 A. M. School Music and the Community Festival. Mr. Percival Chubb, St. Louis, Mo. Showing the functioning of school music with other activities of the school in the production of festivals.
 10:00 A. M. School Music in Adult Life. Mrs. F. A. Sieberling, Akron, Ohio, President of National Federation of Musical Clubs. Showing the various ways in which the interest in music aroused while attending school may be continued after leaving school.
 10:30 A. M. Self Expression in Religion. Mr. H. Augustine Smith, Boston, Mass. Showing the possibilities of the church choir and other musical organizations within the church as a means of community musical activity of spiritual and social value.
 11: A. M. Instrumental Music by Adult Amateur Organizations. Mr. W. W. Norton, Milwaukee, Wis., Community Service, Incorporated. Showing the development of the social aspects of instrumental music in the schools and the projection of such music into adult life in the community.

Following the addresses, there will be opportunity for discussion from the floor.

- 1:30 P. M. Crystal Room. Annual business meeting and election of officers.
 3:00 P. M. The Coliseum. Final rehearsal of combined chorus and orchestra.
 8:15 P. M. The Coliseum. Concert by Music Supervisors' Chorus and Orchestra complementary to the people of St. Joseph. There will be three parts: (a) orchestral program; (b) chorus and orchestra presenting "The Peace Pipe" by F. S. Converse; (c) Song and Light Festival, involving chorus, orchestra, groups of children, and audience.

FRIDAY, APRIL 8TH.

- 9:00 A. M. Report of Educational Council.
 to The report will cover investigations conducted by the Council and will include definite recommendations on a three fold subject:
 3:15 P. M. (a) Standard Courses in music for: a. Excellent schools; b. Good or Average Schools; c. Fair or Sub-Average Schools.
 (b) Definition of Attainments Specified in Courses of Study, as an aid toward defining Standards of Measurement for use in Survey work.

(c) Courses for the training of Supervisors of Music who can successfully administer the foregoing Courses.

The reports will be submitted by members of the Council as designated by Mr. Will Earhart, Chairman. The members of the Council in addition to the Chairman are: Hollis Dann, Peter W. Dykema, Charles H. Farnsworth, Karl W. Gehrken, Thaddeus P. Giddings, Alice C. Inskeep, Osbourne McConathy, W. Otto Miessner, Charles H. Miller.

Opportunity for discussion of the reports will be given and members of the Conference will recognize that genuine consideration of plans leading to nation-wide standardization of certain features of public school music is of vital importance. The program for the closing day of the Conference will therefore be of unusual interest. No supervisor who is forward looking can afford to miss the presentation and consideration of these reports.

3:30 P. M. The Coliseum. Program by children from the lower grades of the St. Joseph schools under the direction of Miss Sanford. The combined grade school orchestras, a chorus of boys, and groups of children in folk dances will take part.

8:15 P. M. The Coliseum. Recital by Donald MacBeath, American violinist, and Oscar Seagle, American baritone.

Our Treasurer's Corner.

A PLEA FOR COURTESY

I am wondering whether the members of the Conference realize how very large an amount of work they are getting from their officers every year without any cost to the Conference and without reward of any kind to the people doing the work, and if they realized it I wonder whether it would not make some of the members more charitable and more courteous when little slips occur in our business arrangements.

I have only been treasurer for a few months but I have already had quite a number of thoughtlessly discourteous letters and it has seemed to me that there must be a fairly general failure to realize that the office of treasurer (and the other offices likewise) involves a large amount of utterly uninspiring work with absolutely no reward attached except the consciousness that one is performing some slight service for the cause.

Mistakes are bound to happen, volumes are bound to be delayed sometimes and these things ought to be adjusted with individual members of course; but in calling attention to such matters in your letters, will you not be courteous to all your officers, at least giving them credit for sincerity and honesty in performing their tasks as Conference officers to the best of their ability in spite of the already overcrowded day's work which is the daily lot of most of them. If you will not do this, then I must warn you that it will become increasingly difficult for you to get the kind of people whom you want to serve as your officers.

By the way, I have just had a letter from President Beattie requesting me to pay my dues for 1921 at this time and am wondering whether you have sent me the yellow card with a check pinned to it yet? Why not now?

K. W. GEHRKENS, *Treasurer.*

WAS YOUR VOLUME ADDRESSED PROPERLY?

I am convinced that there are a good many mistakes in our membership list, some due to change of location, some to names and addresses not legibly written and still others to ambiguity as to the sex of the member. If you sign your name G. H. Jones no one can tell whether you are Miss Grace Helen Jones or Mr. George Henry Jones except from the character of the chirography and this is not infallible by any means.

If there is any mistake of any kind in your name or address as it appears in the membership list published in our Philadelphia Volume, will you not take the trouble to send me a card at once so that I may correct the error upon our permanent record?

We ought to have a membership list which is one hundred per cent accurate but we shall never get it while you remain over-modest (or over-lazy!) about calling attention to errors.

K. W. GEHRKENS, *Treasurer.*

TEACHERS OF TRAINING COURSES FOR SUPERVISORS, NOTICE!

The Educational Council is now engaged in studying the problem of training the music supervisor and is sending out a questionnaire to a long list of schools offering such courses. It was difficult to get a complete list of schools offering training courses for supervisors and the committee would appreciate it very much if you would find out at once whether your institution received, filled out and returned the questionnaire.

If no questionnaire was received will you—for the good of the cause—let the committee know so that one may be mailed you and your school thus included in the tabulation of courses.

Thank you!

K. W. GEHRKENS,
HOLLIS DANN,
Committee.

Our State Chairmen.

- Alabama*—Gertrude C. Early, Supervisor of Music, Selma.
Arizona—Sally J. McCall, Box 1938, Bisbee.
Arkansas—Fred G. Smith, High School, Fort Smith.
California—Herman E. Owen, Lowell High School, San Francisco.
Colorado—J. C. Kendel, State Teachers' College, Greeley.
Connecticut—W. D. Monnier, 1 Charter Oak Place, Hartford.
Delaware—Mrs. Nelle K. Anderson, Supervisor of Music, Wilmington.
Florida—Mrs. Grace F. Woodman, 1027 Oak St., Jacksonville.
Georgia—Jeanie Craig, Supervisor of Music, Macon.
Idaho—Miss Myrtle Treadwell, Lewiston.
Illinois—Winifred Smith, Supervisor of Music, Cicero.
Indiana—E. B. Birge, Indianapolis.
Iowa—Elizabeth Carmichael, Fort Dodge.
Kansas—Bessie Miller, 249 A-N. 18th St., Kansas City.
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Vermont—Beryl M. Harrington, 36 Lafayette Place, Burlington.
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West Virginia—Lucy Robinson, Wheeling.
Wisconsin—Theo. Winkler, Sheboygan.
Wyoming—George Knapp, Laramie.
Canada—Duncan MacKenzie, 323 W. Sherbrooke, Montreal.

Keep in touch with your state chairman. Consult the list in this Journal for name and address. Volunteer to help the chairman in making an adequate representation from your state.

HEARD AT THE CONCERT

By A. LODGE

The program promised Grieg and Brahms,
 Debussy, Elgar, Schumann, Scott;
 The music-lover rubbed his palms
 And leaned back to enjoy the lot.
 "Piano, voice, and violin,"
 Said he, "delight my soul within."
 And by anticipation stirred,
 He listened; this is what he heard:

He heard the shuffling tramp of feet
 As late arrivals sought their rows;
 The slam of many a tip-up seat;
 The groans evoked by wounded toes.
 He heard the hissing, whispered joke;
 The rustling clothes of restless folk;
 The needless cough; the luckless sneeze;
 The stick that slips from slanting knees.

He heard why someone broke it off
 With James, and made it up with John;
 He heard his next row neighbors scoff
 At what the vocalist had on.
 He also heard (for who could fail?)
 The mimic storm of rattling hail
 As all in unison the throng
 Their programs turned through a song.

He heard somewhere astern, abaft,
 A far too often opened door;
 He heard from those who felt the draught
 A murmuring like the ocean's roar.
 All this and more he heard quite plain
 As there he sat distraught with pain;
 But hardly one whole phrase he got
 Of Brahms, Debussy, Grieg, or Scott!

THE SUPERVISORS' ORCHESTRA AT ST. JOSEPH, MO.

An open letter from RUSSELL V. MORGAN, East Technical High School, Cleveland, Ohio, in charge of the Personnel of our Orchestra.

To All Instrumentalists:

The enclosed list is up-to-date as far as I have information of both name and instrument. I have some names without knowing what they play but will drop a line of inquiry.

You can easily see where we are weak. I am sending you therefore an S. O. S. We are near the goal of a fine orchestra, but we should have a considerable increase in names to do ourselves justice.

No name is intentionally overlooked, so write me if any errors are evident. These are not permanent assignments on the instrument under which the name is placed. Shifts will be made from time to time to balance the orchestra. Please send me information if any of you feel that your classification is an instrument on which you are not as strong as some other.

Cordially yours,

1871 E. 81st St.

RUSSELL V. MORGAN.

VIOLIN—Allison, Gladys H., Marshall, Ill.; Anderson, Ruth, Minneapolis, Minn.; Baker, Berger C., Des Moines, Ia.; Borgwald, Carl, Duluth, Minn.; Boyle, Imogene, Warrensburg, Mo.; Cotton, Mrs. Homer E., Evanston, Ill.; Delbridge, Lucy, Greeley, Col.; Dillard, V. E., Washington, Ind.; Dye, Florence, Akron, O.; Early, Gertrude A., Selma, Ala.; Egger, Helen, Pekin, Ill.; Froehlich, F. Wm., Chambersburg, Pa.; Gordon, Edgar B., Madison, Wis.; Grace, Marguerite, St. Louis, Mo.; Griffith, Chas. Jr., Boston, Mass.; Hahnel, Eugene M., St. Louis, Mo.; Hamann, Elizabeth, Geneva, Neb.; Hannen, Helen M., Manhattan, Kan.; Hassinger, Ethel, Manhattan, Kans.; Heins, Donald, Ottawa, Canada; Horn, Jessie, Florence, Ala.; Hunter, W. E., Wayne, Neb.; Joidens, Marie Edith, Port Washington, Wis.; Kemmerer, Mildred, Allentown, Pa.; Kretz, Jean, Loogootee, Ind.; Long, Hazel G., Akron, O.; Marsh, L. J., Rochester, N. Y.; Cooke, Frederick A., Kansas City, Mo.; Odenbrett, Marjorie, Sheboygan, Wis.; Parke, Chas. Ernest, Columbus, Neb.; Peters, Conway, Grand Rapids, Mich.; Plass, Madge, Stromsberg, Neb.; Purdy, Maude, Minneapolis, Minn.; Richmond, Geraldine, Henry, Ill.; Sutherland, Jean, Hamilton, Canada; Tuller, Curtis W., Grand Rapids, Mich.; Wise, W. F., Anderson, Ind.

VOILA—Frederick, Walter H., Oberlin, O.; Marlett, Edna, Richmond, Ind.; Mattern, D. E., Ithaca, N. Y.; Milam, Mrs. A. B., Beaumont, Tex.; Miller, Chas. H., Rochester, N. Y.; Norton, W. W., Milwaukee, Wis.; Righter, Chas. Jr., Lincoln, Neb.; Shisler, Earl, Akron, O.; Stuber, Ben F., Akron, O.; Winkler, Theo., Sheboygan, Wis.

CELLO—Crissman, Catherine, Marysville, Kans.; Drusel, Flora, Malden, Mo.; Gatwood, E. J., Angola, Ind.; Halstead, E. E., Warren, O.; Humberger, Frank, Springfield, O.; Morse, Sydney, Minneapolis, Minn.; Newton, Esther Jane, Terre Haute, Ind.; Powers, J. Harold, Mt. Pleasant, Mich.

BASS—Beck, Paul E., Harrisburg, Pa.; Carey, Bruce A., Hamilton, Canada; Clarke, Harry F., Cleveland, O.; McCauley, Lee C., Ind.

FLUTE—Fouser, Chas. E., Wayne, Neb.; Lehman, W. H., Des Moines, Iowa; Moffett, Luther, Grand Rapids, Mich.; Quayle, Harry, Pontiac, Mich.; Wheeler, Harold P., Manhattan, Kans.

CLARINET—Amos, George, Grand Rapids, Mich.; Beattie, John, Grand Rapids, Mich.; Dougan, Roy E., Lakewood, Ohio; Swihart, J. L., Evanston, Ill.

OBOE—Maddy, J. E., Richmond, Ind.; Tindall, Glenn M., St. Louis, Mo.

BASSOON—Maddy, J. E., Richmond, Ind.

TRUMPET—Brinklow, R. A., Seymour, Ind.; Clute, S. A., Grand Rapids, Mich.; Green, C. E., Marion, Ohio; Hunt, Raymond, Greeley, Colo.; Kutschinski, C. D., Marysville, Mo.; La Chat, I. W., Cambridge, Ohio; Tubbs, F. A., Bryan, Ohio.

HORN—Gates, Philip P., Hagerstown, Ind.; Johnstone, A. E., St. Louis, Mo.; Krieger, George, Minneapolis, Minn.; McConathy, Osbourne, Evanston, Ill.; Stopher, H. W., Baton Rouge, La.

TROMBONE—Fay, Jay W., Rochester, N. Y.; Sloane, Ralph C., Elkhart, Ind.; Smith, Herman F., Milwaukee, Wis.

TUBA—

PERCUSSION—Bason, Nils, Fargo, N. D.; Beery, Leon F., La Crosse, Wis.

The St. Olaf Choir which gives one of the concerts at the St. Joseph meeting is recognized as the peer of the world's greatest choral societies. Their singing will give you standards for high school and community choruses toward which you will strive for many years.

Book Review Section.

A LETTER AND TWO BOOK REVIEWS FROM LAST YEAR'S PRESIDENT, HOLLIS DANN, ITHACA, N. Y.

Enclosed is a check for five dollars toward the Journal fund. Here's hoping you will receive contributions sufficient to enable you to print the Journal on better paper. The effect of the cheap paper such as was used for the September edition is most unfavorable. The impression upon educators outside of our organization, and upon people in general, conveyed by the decidedly poor appearance of the Journal is most unfortunate. Cheap stock for a program, a pamphlet, or an advertisement is poor economy, inevitably cheapening the enterprise which it is intended to promote.

Of course I am fully aware that the editor is compelled to use this inferior stock because of financial limitations. The Conference should provide funds sufficient to allow the use of stock that will give a proper tone and dignity to its official organ.

The Editor's suggestion that members send in reviews of books which they have found helpful, is most timely. Were the suggestion generally followed, the greatest source of self-improvement—viz.—the reading of the right sort of books, would receive a decided impetus among the members of the Conference. That a musician should always be studying some book directly related to his profession is a truism which it is hardly necessary to state. A wise selection of books is obviously of the greatest importance. Therefore the exchange of ideas through the Journal concerning the best books for the supervisor of music, should be exceedingly beneficial to all concerned.

During the past few months I have read and re-read with increasing interest "Interpretation in Song" by Harry Plunkett Greene, published by the McMillan Co., New York.

This book was written by one of the most accomplished English singers, and treats the vital subject of interpretation in a direct, practical, and most illuminating way. "Interpretation is the highest branch of the singer's art." "The further the singer advances in his art, the higher the place which study takes in comparison with performance." If we substitute "supervisor" for "singer" in these two sentences, their truth and force will not be impaired.

The supervisor sets the standard of song interpretation in his schools. His interpretations, good, bad, or indifferent, to a large degree create the ideals which prevail among the hundreds or thousands of children under his direction. There is no escaping this responsibility.

Artistic interpretation is just as essential to the chorus as to the individual singer—equally as vital to the orchestra as to the solo violinist. But the interpretative element in the chorus and orchestra is the conductor, not, primarily, the individual singer or player. The supervisor is a conductor of some sort all the time, from the Kindergarten through the high school. That he shall have sane, clear-cut, and correct ideas and ideals of song interpretation is essential to real success. While it is true that musicianship and interpretative power must be acquired through the study and hearing of good music, it is also true that the careful study of good books is a vital and invaluable aid to interpretation.

"Interpretation in Song" treats an illusive and difficult topic in a surprisingly definite and tangible manner. Evidence of this is found in the "main rules", examples of which follow:

The observance of Main Rule I—"Never stop the march of a song" will eliminate one of the most serious and common faults of the young singer and conductor—that of breaking the rhythm for the sake of "expression."

"Sing mentally through the rests"—that is, during the pauses in the vocal part while the accompaniment continues. The author would train the singer to begin "singing" at the first note played in the accompaniment and cease singing

at the last beat of the last note of the final symphony. The value of this vital participation is clearly brought out in the chapter devoted to this rule. "Sing as you speak"—is a treatise on Purity of Diction, Sense of Rhythm, and Identity of Texture in the sound of the spoken and sung word—a most helpful chapter on the use and abuse of vowels and consonants in singing.

Parts of the book are devoted to The Making of Programs, How to Study a Song, How to Breathe, Rubato, The Singing of Recitative, and other important elements of interpretation.

Because of its practical nature and its non-technical treatment of difficult problems, the book is particularly valuable for any serious student of singing.

There came to my desk lately *The Laurel Glee Book*, a volume of songs for male voices edited by M. Teresa Armitage and published by C. C. Birchard & Co., Boston, Mass.

A careful examination proves this to be a book of unusual merit, particularly well adapted for boys' high school glee clubs. While there is an enormous amount of music published for male voices, most of it is beyond the possibilities of young voices. Extreme compass of the first tenor and second bass parts, technical difficulties, and general unsuitableness of text and music are present in most collections of music for male voices.

None of these undesirable elements appear in this collection. Throughout the entire book of sixty-five songs the first tenor part does not extend above the fifth line, excepting in three songs, one of the three touching F sharp once, another having one G on an unaccented part of the measure, and the third, an arrangement of "The Soldiers' Chorus", in which G occurs in the melody several times. The same delightful regard for the immature bass is consistently shown. Only once does the bass part extend below the first line G, touching F sharp in one measure only. Most of the music is very simple; none of it is difficult.

The arrangements are for three and four voices and are uniformly excellent.

Considering the severe limitations of compass and the restrictions resulting from three part writing, the arrangements are surprisingly satisfactory. By alternating the melody between the bass, second tenor, and first tenor, a pleasing and musical solution of many difficulties has been reached; at the same time the several parts have been made more melodious and interesting.

Miss Armitage has shown excellent taste and judgment in the selection of material, combining as it does attractive folk songs, spirituals, old American Songs, sailors' chanteys and college songs, with a fair amount of more serious music. The general character of both words and music will appeal to boys in high school and college. It is light and often humorous without being musically cheap or textually objectionable. Coarse jokes, cheap horseplay, and kindred tendencies, so prevalent in would-be-humorous songs for male voices, find no place in this book.

No one save an accomplished musician, skillful and experienced in writing for male voices could have made these harmonizations. Especial credit is therefore due to N. Clifford Page, Harvey Worthington Loomis, and others, for the remarkably clever arrangements and excellent piano accompaniments.

This book will supply a very urgent need among the large and rapidly increasing number of boys' glee clubs in high school and college, and will be equally useful for community glee clubs.

TWO NEW BOOKS FOR THE MUSIC SUPERVISOR

Reviewed by K. W. GEHRKENS, Oberlin, Ohio.

Everyone has heard about how Glenn Woods persuaded the Board of Education of Oakland, Cal., to spend \$5,000 in one lump for musical instruments several years ago, but perhaps some of you do not know so much about what Mr. Woods has been doing with all these instruments and with the additional

ones that he has cajoled the Board into buying since then. I cannot tell you the whole story here for if I did there would not be room for President Beattie to tell you how the musical salvation of your town and of the country at large absolutely depends upon your attending the Conference at St. Joseph next April; or for the Treasurer to tell you how much he needs your money to pay for the last Book of Proceedings; or for our friend Peter to keep you good-natured so you will be more likely to do both of these things. And besides, it would be a great waste of effort on my part, for Glenn Woods has told his own story so well in *School Orchestras and Bands* (published by Oliver Ditson Company, Boston) that it would be a very foolish thing for me to attempt to retell it here.

To make a long story short, Mr. Woods has always been interested in instrumental music in the public schools, and when he left St. Louis to go to Oakland some years ago he at once set to work to build up the instrumental side of Oakland school music. Classes in the various band and orchestral instruments were organized, the teachers being paid by the board of education, and lessons being taken during school hours. (Why not, indeed? Are not arithmetic and geography lessons given during school hours?) In order to make the project wholly democratic, Mr. Woods insisted that the school must furnish the child not only lessons but an instrument on which to play as well, just as it provides him not only with a geography teacher but also with books, maps, globes, lantern slides, etc. And again I say, "Why not"?

Was the project successful? I am tempted to use a slang phrase in giving an affirmative answer to my own question, but I am afraid some former student of mine might hold me responsible for using forbidden forms of speech, so I will merely say in plain, dignified language that the idea went across with a bang and that the instrumental department of the Oakland Public Schools has become one of the most important orchestral training schools in the world, and that if we could have a dozen or two such departments in various places scattered through the country there would soon be no further need of importing players for our great symphony orchestras.

Mr. Woods has kept his eyes open all these years and, being a true teacher, he has now given us a book full of practical, readable information about how the rest of us may organize instrumental instruction in the public schools. The style is not always elegant but the content is absolutely clear and utterly practical, and it is a book that every live supervisor will want to read. Some of the most important chapter headings are, as follows:

- How to Organize Instrumental Instruction.
- Instruction in the Elementary Schools.
- Instruction in the High Schools.
- Bands in the Elementary Schools.
- Bands in the High Schools.
- Suggestions about Tuning.
- Seating Plans for Orchestras and Bands.
- How to Assemble an Orchestra Score.
- How to Make a Conductor's Part.
- List of Band and Orchestra Music, and Instruction Books.

Of quite a different character is the second book, which has only just been issued by the Macmillan Company. It is entitled *How To Study Music*, and is written by our friend, Professor Charles H. Farnsworth, of Columbia University. Mr. Farnsworth is known by the rank and file of the music supervisors of the United States as "Our Philosopher": the man who in his kindly but forceful way places ideals before us which, although we cannot always achieve them, serve to keep us reasonably well in the path of straight thinking: the man to whom, I am frank to confess, I personally owe more of my own ideas and ideals concerning school music than anyone else in the world: the man who some ten years ago sent out *Education Through Music*, the book which is still regarded by all

of us as the ablest contribution to the literature of school music that anyone has yet made.

The very fact that a man whom all of us love and esteem so much has put out a new book will of itself be sufficient to insure thoughtful and open-minded reading by a large number of people. But the fact that this book is so easy to read (especially as compared with the author's other book, *Education Through Music*, which I have often heard referred to as scholarly but never as easy) will mean that many others who do not know Mr. Farnsworth as well as some of us do, will come in contact with his ideas through the medium of this new work.

The plan of the book is unique in that it attempts to provide the teacher with certain of the most fundamental ideas concerning music teaching by telling the story of the musical experiences of the various members of a family named Brown. Mr. Brown is a business man, kindly and good-natured, but practical above everything else: a man who once loved beautiful things but who has become so engrossed in the art of making money that he has lost contact with other and higher forms of art. Mrs. Brown is a woman who, although not a skillful musician in the sense of being a public performer, is yet sincere in her love and appreciation of good music. She gives her children the benefit of all "modern advantages" and is sincerely desirous of having them grow up to love and appreciate beautiful music.

Jack, the younger boy, has gone to the district school and used to enjoy immensely the noisy exercise called singing, but now finds himself wholly lost in the mazes of having to read syllables on an alto-tenor part; and since he cannot do what is expected of him and doesn't understand exactly what is wanted anyway, he decides that he hates music. The older boy is in college and, having joined the college glee club, he is now completely satisfied with the insipid (and often vulgar) songs which "the fellows like", and doesn't feel interested in the better class of music as his mother would like to have him. Nell is a six-year-old who happens to be quicker to catch on to singing than some of the other children in the first grade, so she quickly becomes a "leader" and almost as quickly becomes obsessed with the idea that she is a remarkable child and becomes quite willing to "show off" on every occasion in spite of the fact that she is using her voice badly, her phrasing is all wrong, and her idea of the emotional quality of the text is absolutely nil. The older girl, Harriet, "takes music lessons," but finds it necessary to look at the clock constantly, thinks scales horrid, and resents the fact that she is required to practice twenty-five minutes on technic before being allowed to begin on "the new piece."

The mother is at first puzzled and then really distressed about the failure of her family to realize her musical ambitions for them. She finally consults a convenient oracle in the form of an uncle, who is not only a skillful singer and player, but—marvelous to relate—a good psychologist as well. This uncle shows the various members of the family just what is wrong with their minds, what is the right course to pursue but also finds it is possible to *interest* them in the new type of procedure so that they are all finally brought into the fold of those fortunate persons who, having come to realize the value of standards in art, now genuinely love and appreciate the music that has enduring value. And at the end even the father delivers himself of this exceedingly philosophical remark after a highly successful birthday party in honor of the mother, at which music, all of which is contributed by the family, plays the leading role:

"I am thoroughly convinced that what we need more than anything else in this hurried, worried, intensely active life that we are leading, is just this sort of occasion for expressing a side of the inner nature that is not expressed in the ordinary humdrum existence of everyday life. It seems to me that one of the best things that schools could do would be to cultivate this spirit of celebration,—celebrations in relation to our great men, to our national events, in fact to everything that is of value, especially to the human spirit. I cannot conceive of any-

thing that would do more for establishing in young people true appreciation of the worth of great characters than to have a celebration—a play, or a festival—in their honor. This would give pupils practice in developing and carrying out activities that exercise those powers we want most to train: fancy, imagination, will; in the ability to see how a thing is going to come out before it is done; in thinking of all the necessary incidentals that are required to make a performance successful; in carrying on a sustained effort, and finally, in bringing the whole to a conclusion.

"Don't you think such work would be much more effective towards a true education than merely requiring consideration of facts from books, only a few of which are ever connected with life, the rest gradually falling into oblivion? This being busy about what you don't value tends to form habits that must be overcome before life's real work begins; work for which the training of the neglected imagination and will is so essential.

"What impresses me as the result of my experience the last few months is the necessity of having a social, practical aim for our artistic activity. When we have such a purpose we seem to try in a right way to make a thing beautiful. This is a new truth to me, and has put the value of the exercise of our artistic faculties in an entirely new light."

The book is fascinating and is well worth reading by every supervisor of music as well as by grade teachers, piano teachers, prospective supervisors, and music students generally. It is practically the first attempt to show how the *pupil* feels about the various phases of music study, and by its keen psychological analysis of the student's attitude it should help all of us to plan our work in such a way as to meet more successfully those "remote tests" by which the value of music in human life in general is judged, rather than merely the immediate tests involved in reciting a signature or sight-singing a melody.

Two Reviews by the Editor, P. W. Dykema, Madison, Wis.

ORCHESTRA MUSIC FOR SCHOOLS

It is a significant and encouraging fact that the best publishers are taking serious account of the progress of instrumental music in the schools. A glance at the ten numbers already issued in G. Schirmer's school orchestra series will show what splendid possibilities are already available. The great masters are represented by Beethoven's Andante from the First Symphony and the Allegretto from the Seventh Symphony, Mozart by the Minuets from the G Minor and E-Flat Major Symphonies, Handel by a Minuet from Berenice and a representative selection from the Messiah, Haydn by the First Symphony from the Military Symphony, Mendelssohn by a selection from the Elijah, Gluck by a Gavotte and Rubinstein by a Romance. The instrumentation is scored with special reference to the needs of amateur, high school and Sunday school orchestras. The usual predominance of strings is recognized in the presence of four first violin parts, decreasing in technical difficulty. The other usual parts in a rather full instrumentation are available, and in addition there are ad libitum parts for E-Flat alto, (substitute for French horn) and E-Flat alto saxophone. Much use is also made of the possibilities of the harmonium or ordinary reed organ which will do more than any one other instrument to fill in unfortunate gaps. Beautifully printed and carefully arranged, this series of excellent material should be known by all progressive music supervisors.

SOME DELIGHTFUL NEW RECORDS

The Educational Department of the Columbia Graphophone Company has a goodly measure of thanks coming from teachers who are concerned with music in the kindergarten and primary grades. Eight inexpensive records (numbers A3093 through A3100) each containing four selections, have just been issued which will be of great assistance in obtaining truly educational results with little

children. Professor Patty Smith Hill, the well known Kindergarten expert, has with the help of three experienced kindergartners, now rendered available for every group, instrumental music which up to this time has been possible only with skilled pianists and teachers. Beautiful music, exquisitely played by a miniature orchestra with the noisy instruments eliminated, the best of selections which have been successfully used for years, and finally short excerpts just long enough to obtain the desired results—here are some of the matters to be commended in these marches, skipping pieces, numbers for interpretation and free expression, for appreciation and quiet listening—including four favorite lullabies,—and finally several selections to be used in developing toy symphonies or bands. After one has heard these records for the little children's bands he realizes that there are real musical possibilities in properly utilized percussion instruments accompanying the right sort of records.

The composers represented in the thirty-two selections include practically all the great musicians,—for from Bach and Beethoven down, each has written some simple music adapted to little children. These are records which reassure us of the art possibilities in our subject.

Just as we are going to press, we have had the opportunity of hearing some of the special records for children issued by the educational department of the Victor Talking Machine Co. These six records (18598, 18622, 18648, 18655, 18664, 18684), are along similar lines to the Columbia records just mentioned in that they are drawn largely from the great writers and are subdued in tone. A number, however, are for solo instruments and thus lend themselves to orchestral instrument study. Most of these six double faced records (containing one selection on each side) are suitable material for the children to hum. By this method of allowing little children to enter into the production of the music they can become familiar with many beautiful melodies, the words of which are quite beyond them, while the melody is simple and beautiful. The humming exercises are frequently of great value in voice placing.

Music for Glee Clubs.

Some Preliminary Lists

(Editor's Note:—Here are some lists just as they were sent in. When more come the editor will collate them all and give you the results. In the meantime, write me at Madison what you think of these lists. Are they the proper sort of material? Are they the best available numbers? Is all the information you want given here? Can you do anything to improve these lists or help the editor to give you what you want? Write a word of condemnation, commendation, or anything else, but do something to help!—P. W. D.)

ROSALIND K. COOK, Webster City, Iowa

In response to your request for glee club numbers suited to high school boys and girls, I am sending a list of twelve each that are sufficiently easy for a glee club of several years' organization. In the boys' glee club material particularly, range has been the prime consideration, none of them going over G and so arranged as to use optional notes without spoiling the effect, if that is too high.

Girls' Glee Club

Selection.	Composer.	Parts.	Publisher.
Around the Gypsy Fire -----	Brahms-Ambrose -----	3-----	Schmidt
She Sleeps -----	Denza -----	2-----	Schirmer
To a Wild Rose -----	MacDowell-Ambrose -----	3-----	Schmidt
The Little Dustman -----	Brahms -----	3-----	Schirmer
Sun Worshipers -----	Arr. H. W. Loomis -----	2-----	Birchard
La Columba -----	Schindler -----	3-----	Schirmer
Song of a Shepherd -----	Fox -----	3-----	Schirmer
How Sweet the Answer Echo Makes -----	Kriens -----	3-----	Boston
Silver Bell -----	Herman -----	3-----	Schmidt
Lament -----	Harker -----	3-----	Schirmer

Paradox	Bassett	3	Ditson
Sparkling Sunlight	Arditi-Houseley	3	Schmidt
<i>Boys' Glee Club</i>			
Land of the Long Ago	Ray		Chappell
Marching	Trotter-Nevin		Ditson
We're a Bunch of Jolly Good Fellows	Bennett		Summy
A Gypsy Song	Hyde		Fearis & Bro.
De Sandman	Protheroe		Schirmer
Winter Song	Bullard		Ditson
Summer Engagement	Woods		Summy
Chant of the Volga Boatmen	Gaul		White-Smith
Breakfast Foods	Woods		Summy
The Heart of a Sailor	Adams-Smith		Schmidt
Peggy	Cox		Schmidt
America Triumphant	Demarest		Schmidt

M. AURILLA WOOD, Clinton, Iowa
High School Boys' Glee Club

Kentucky Babe (Plantation song)	White-Smith Music Co.
Goodbye, Sweet Day	White-Smith Music Co.
The Bell in the Lighthouse (Bass melody—fine "sea" song)	Jos. W. Stern & Co.
Winter Song (Rousing, spirited song)	Oliver Ditson Co.
Stein Song (Drinking song—spirited)	Oliver Ditson Co.
Waitin' for de Moon to Shine (Plantation song)	G. Schirmer
The Trumpeter (Splendid—dramatic)	Boosey & Co.
One, Two, Three, Four (Hawaiian song—popular—verse as solo)	

Rockin' in De Win'	Oliver Ditson Co.
Song of the Volga Boatmen	Theodor Presser Co.
Women (Humorous encore song)	C. C. Birchard & Co.
Winsome Woman (Humorous)	Oliver Ditson Co.
Laurel Glee Club Book (Finest book for younger boys)	J. S. Fearis & Bro.
	C. C. Birchard & Co.

All songs listed of easy range for boys—only a very occasional "A" in first tenor. All of medium difficulty.

High School Girls' Glee Club

Robin Red Breast (three-part)	White-Smith Music Co.
Lily of the Valley (three-part)	White-Smith Music Co.
I Hear a Thrush (four-part)	White-Smith Music Co.
Goodbye, Summer (three-part)	A. P. Schmidt & Co.
The Sweet o' the Year (three-part)	A. P. Schmidt & Co.
Robin's Come (three-part)	A. P. Schmidt & Co.
June Rhapsody (three-part)	A. P. Schmidt & Co.
Carmina (Waltz song, three-part)	G. Schirmer
Rock-a-bye (four-part)	G. Schirmer
O Promise Me (three-part)	G. Schirmer
Forget Me Not (three-part)	C. C. Birchard & Co.
Wanted, a Husband (three-part—humorous)	A. P. Schmidt & Co.
Dear Cupid, What Troubles the Men (three-part—unaccompanied, humorous)	Ditson & Co.
Laurel Sons for Unchanged Voices (Best collection of girls' songs I know)	Birchard & Co.

C. L. MARTINEAU, Niagara, Wis.

Following is a list of songs I found very useful and interesting:

1. *When Grandmother Dreams (Beethoven's Minuet);
2. Little Orphan Annie;
3. Wynken and Blynken and Nod;
4. *Little Grey Home in the West;
5. Eighteen Carrots;
6. Boatmen's Chant (Barcarolle);
7. Alpine Song;

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8. *Old Folks Medley; 9. O! Sole Mio! 10. Forever and a Day; 11. The Americans Come; 12. Heigho! Happy Land. These are for female voices. I find the girls like these and like to learn to sing them. Variety is spice of life and helps the club spirit. I have used many unaccompanied and rearranged songs for encores as: O! He Hugged Her and He Kissed Her in the Moonlight; Old McDonald; Carry Me Back to Old Virginia; light opera as Michigan opera works, etc.

The following boys' works, humorous and otherwise:

1. The Tack; 2 When the Great Red Dawn is Shining; 3. Absent; 4. Invictus; 5. The Bull Dog; 6. Clang of the Forge; 7. Sweet Little Woman; 8. *Wake Miss Lindy; 9. Caledonian Cradle Song (Humoresque); 10. For the Flag and America.

*Used for mixed or for female voices as one wishes to arrange. Not any of the songs for female voices mentioned range higher than "G".

ELEANORE A. TENNER, Director of High School Music, Butte, Mont.

Boys' Glee Club

Range and grade not too difficult for high school students.

1. To the Field, to the Hunt.....	D. Buck	Ditson, 12,834
2. College Medley	Robinson	Ditson 12,414
3. De Sandman	Protheroe	Schirmer 4,867
4. Winter Song	Bullard	Ditson 10,160
5. 'Tis Morn	Geibel	Ditson 9,203
6. Doan Ye Cry, Ma Honey.....	Noll	Ditson 10,275
7. One, Two, Three, Four.....	Arr. LaMeda	Ditson 11,578
8. The Gypsy Trail	Galloway	Presser 179
9. Laugh, Boys, Laugh.....	Bullard	Ditson 9,794
10. There! Little Girl, Don't Cry....	Westendorf	John Church 2,026
11. From the Land of the Sky-Blue Water	Cadman	White-Smith
12. Jolly Fellows	Rhys-Herbert	J. Fischer 3,737

Girls' Glee Club

Range and grade not too difficult for high school students.

1. An Irish Folk Song.....	Foote	Schmidt 292
2. A Song of Seasons.....	Hanley	Schirmer 372
3. Water Lilies	Luders	White-Smith 7,566
4. The Sweet of the Year.....	Salter	Schmidt 572
5. Murmuring Zephyrs	Jensen	Birchard 283
6. Morn Rise	Czibulka	Ditson 10,337
7. Greetings to Spring	Strauss	Ditson 11,156
8. Indian Mountain Song	Cadman	Ditson 11,987
9. Husheen	Needham	Boosey 1,248
10. De Coppah Moon	Shelley	Schirmer 5,189
11. Sparkling Sunlight	Arditti	Schmidt 749
12. The Two Clocks	Rogers	Ditson 12,073

Chorus Numbers or for Combined Glee Clubs

Range and grade O. K. for high school students.

1. When the Roses Bloom Again....	S. Adams	Ditson 11,815
2. Italia	Donizetti	Birchard 28
3. Bridal Chorus	Cowen	Birchard 143
4. Wiegenlied	Franck	Ginn & Co. 112
5. Gypsy Life	Schumann	Birchard 201
6. Forget-me-not	Th. Giese	Ditson 12,088
7. Departure	Mendelssohn	Schirmer 2,184
8. The Evening Wind	Saint-Saens	Silv., Burd. & Co. 240
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FRANCES LEIBING, Athens, Georgia

In regard to the request for Glee club music made in the last issue of the Supervisors' Journal, I am sending a few numbers I have used. Perhaps someone else may find them equally as useful. I am enclosing a portion of a program given by a girls' glee club. I took a number of Indian selections, put them together with connecting text, as the program shows, and made it additionally realistic by costumes and staging. The source for the material in the text was taken from Lectures on the Indians by Carlos Troyer, published by the Theodore Presser Co. The musical numbers follow:

- I. 1. Ceremonial to the Sun (Soprano Solo—Lieurance)-----Theo. Presser Co.
 2. Interpretative motions and actions for ceremonial from Lectures, Carlos Troyer -----Theo. Presser Co.
 3. The Moon Drops Low (Cadman) S. S. A. A.-----White-Smith Pub. Co.
 - II. Fire Drill--Rhythmic drill to music of Fire Drill, by Lieurance-----Theo. Presser Co.
 - III. From the Land of the Sky Blue Water (Cadman) S. S. A. A.-----White-Smith Pub. Co.
 - IV. Far Off I Hear a Lover's Flute (Cadman) S. S. A. A.-----White-Smith Pub. Co.
 - V. Courtship--Indian Song (Dakota Tribe) -----C. C. Birchard & Co.
 - First stanza sung by lover.
 - Second stanza sung by maiden.
 - VI. War Dance by Thurlow Lieurance-----Theo. Presser Co.
 - War dance given to above music.
 - VII. Sunset Ceremonial music by Lieurance-----Theo. Presser Co.
- Of course I know this music is all known by everyone, perhaps not with a connecting thread, that is why I enclose program. *
- Other numbers I have used more or less isolated which are a little out of the order of the usual musical war-horses are suggested here below.
- | | |
|--|------------|
| Love Is Like a Firefly--Friml--S. S. A. A. | Schirmer |
| Husheen--Salter--S. S. A. | Witmark |
| Italian Street Song--Victor Herbert--S. S. A. A. T. B. | Witmark |
| When a Maid Comes Knocking--Friml--S. S. A. A. | Schirmer |
| Hark! To the Rolling Drum--Bishop--S. S. A. | Ditson |
| Approach of Spring--Gade--S. S. A. A. | Schirmer |
| Song Birds Are Singing--Wooler--(treble voices) | Schirmer |
| The Snow--Elgar--S. S. A. A. | H. W. Gray |

H. W. STOPHER, Baton Rouge, La.

Material from Repertoire of Louisiana State University Men's Glee Club

- | | | |
|--|------------|-------------------------|
| Oh What Delight (Prisoner's Chorus from Fidelio) | Beethoven | G. Schirmer |
| The Americans Come | Fay Foster | J. Fischer & Co. |
| Sword of Ferrara | Bullard | Boston Music Co. |
| The Rosary | Nevin | Boston Music Co. |
| In Silent Mead | Emerson | Fullerton & Gray |
| Kentucky Babe | Geibel | White-Smith |
| Sigh No More Ladies | Stevens | John Franklin Music Co. |
| Full Fathom Five Thy Father Lies | Johnson | John Franklin Music Co. |
| Over Hill Over Dale | Cook | John Franklin Music Co. |
| O Mistress Mine | Barratt | John Franklin Music Co. |
| Annie Laurie | Bullard | Oliver Ditson Co. |



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A Helpful School Music Symposium.

The forty-second annual meeting of the Music Teachers' National Association held in Chicago, December 29, 30, and 31, attracted about 150 school music supervisors because of the large amount of attention devoted to their subject. Two of the five sessions were in charge of the standing committee on public school music with Osbourne McConathy as chairman. At one session papers were presented by our President, John W. Beattie, on The Music Supervisors' National Conference in which he pointed out why ours is the most important and influential association of music in this country; by the chairman of our Educational Council, Will Earhart, on this unique body of special workers and investigators; by our last year's president, Hollis Dann, who in speaking on the Duties and Responsibilities of the State toward Music in the Schools, stressed the need of legislation regarding courses and teachers' qualifications and outlined the scope of his new position as state director of music for Pennsylvania; by our Treasurer, Karl W. Gehrken, on the Supervisor of the Future, in which he pointed out the great growth of the movement for four year training courses; and by the chairman of our executive committee, Charles H. Farnsworth who presented a scholarly discussion of How Music Educates. At another session four other prominent members of our Conference, C. H. Miller, E. B. Birge, P. W. Dykema, and T. P. Giddings, presented papers bearing respectively on music in the grade schools, music in the high schools, the relation of school and community music, and instrumental music in the schools. At the session Dr. Rust Rhees, president of the University of Rochester, N. Y., told of the splendid plant and broad plans in process of completion at the Eastman School of Music which is a part of that university.

All of these papers together with other valuable contributions more or less closely related to school music problems will be printed in the M. T. N. A. volume of proceedings. The treasurer of our conference, Karl W. Gehrken, Oberlin, Ohio, is Editor of the M. T. N. A. Proceedings of both organizations may be purchased from him.

THE PROFESSION OF TEACHING

The following taken from an attractive illustrated eight page leaflet, published by the Board of Education of the City of New York, is worthy the widest possible circulation. It is a forceful statement of the advantages of the teaching profession. It should be in the hands of every young man or woman choosing a vocation.

Why Should I Teach?

Teach because teaching is service. More and more the best people are coming to see that the only soul-satisfying reward in life is to extend help to others—to serve.

Teach because teaching is moral and mental growth. No other calling gives the same chances for self-development in culture and fine living.

Teach because the teacher more than all others molds the social world in which she must live, making of her boys and girls of today her fellow-citizens of tomorrow.

Teach because the most interesting thing in life is to watch growth, and of all growth the most inspiring is the development of mind and character under the magic of the teacher's sympathy.

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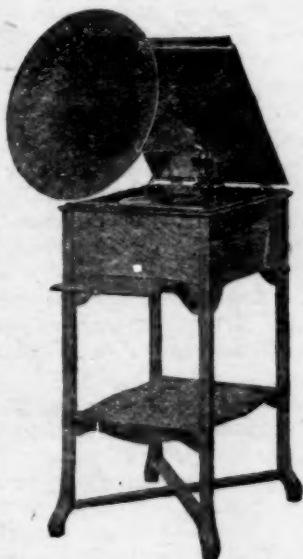
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Teach because teaching is a dedication of all that is best in you to all that is best in those about you—to fathers and mothers whose fondest hope is in their children, to the little child who trusts the world of grown-ups to guide him toward the light.

Teach because as a patriot you owe it to your country and as a human being you owe it to humanity.

Self-Respect Through Elevation of Occupation

Educational opportunity is a fundamental principle in American life. Teaching is therefore an occupation vital to the country's welfare, and, for that reason, elevating as a career. *Self-respect* accompanies anything we do that is worth while.

Public Appreciation

Public appreciation is accorded all teachers, and very generously accorded some teachers. Personal worth counts for more in teaching than in many other professions.

Freedom from Worry

Teaching is not usually a seasonal occupation. Employment is at least annual, and, more and more, protected by civil service regulations assuring tenure of office. *Freedom from worry* is an important asset in life and especially so when it extends throughout one's career and when it will continue after retirement through pension provisions.

TEACHERS' SALARIES MUST DOUBLE

School Budgets in American cities should be twice as large as before the war, according to an analysis of public school statistics given out by the Russell Sage Foundation. The report maintains that teachers' salaries should now be double the pre-war figures in order to obtain the same quality of educational service. The cost of school buildings is declared to have trebled in the last five years.

These findings are made public in a volume, entitled "Trends of School Costs." The author is Dr. W. Randolph Burgess, assistant director of the department of education of the Russell Sage Foundation.

During the five years since 1915 the salaries of teachers have increased on the average of 45 per cent, as compared with a 100 per cent increase in the wages of laborers. A comparison of teachers' salaries and the cost of the necessities of life each year for the past eighty years makes it clear that in the past two years the purchasing power of the teachers' salary has been less than any other time since the civil war. The report maintains that the only way to retain efficient teachers in service and at the same time attract able men and women to teaching is to bring salaries to a level corresponding to the level of the wages in other occupations, and the level of the cost of living. This is taken to mean bringing salaries to a point just double the pre-war figures.

Can You Make the Application?

Editor's Note—Read this bulletin sent out by the U. S. Dept. of Education for kindergartners. Consider their methods of pushing work. How far do they apply to pushing music?—P. W. D.

SUGGESTIONS TO KINDERGARTEN TEACHERS

1. That every kindergartner become a member of an association of kindergartners. If no such organization exists in your community, form a club of persons who care about children; unite your efforts with those of other kindergarten clubs in the State, and thus organize a State association. A club of 5, 10, or 15 people is of far greater value in a neighborhood than the same number of people working individually.

2. That kindergartners do all in their power to secure in their respective States legislation favorable to kindergarten extension.

NOTE These books are in use by more than 2000 public schools, high schools, colleges, normal schools, universities, convents, amateur orchestras. **Are you one of them?** If not, why not start at once and become one of the users of these famous orchestra books from which the scholars can learn more in six months than from other books in two years. The first violin parts are arranged in the first position throughout.

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- 13—How Can I Leave Thee.....Kloeken
- 14—Blue Bells of Scotland.....Scotch Song
- 15—Lola Waltz.....Emil Ascher
- 16—New York Life March.....Emil Ascher
- 17—Lilas Waltz.....Emil Ascher
- 18—Air from "Rigoletto".....G. Verdi
- 19—The Dream Waltz.....Emil Ascher
- 20—True Love Mazurka (Three Step).....Emil Ascher
- 21—Our Boys and Girls of California March.....Emil Ascher
- 22—Moonlight Schottische.....Emil Ascher
- 23—Cupid's Heart Gavotte.....Emil Ascher
- 24—Norma March.....V. Bellini
- 25—Minuet from "Don Juan".....W. A. Mozart
- 26—Boys' Brigade March.....Percy Wenrich
- 27—Standard Airs of America (Medley Overture).....Emil Ascher
- Introducing: Our Flag is There, Old Folks at Home (Swanee River), Tramp! Tramp! Tramp! Old Black Joe, Glory! Glory! Hallelujah! My Old Kentucky Home, He's a Jolly Good Fellow.
- 28—American National Melodies (Medley Overture).....Emil Ascher
- Introducing: Yankee Doodle, America (My Country, 'Tis of Thee), Marching Thro' Georgia, Maryland, My Maryland, The Red, White and Blue (Columbia, the Gem of the Ocean), Hail Columbia (The President's March), Dixie, The Star Spangled Banner.
- 29—Apollo Overture.....Emil Ascher
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- 30—Cadets' Drill March.....Louis A. Drumheller
- 31—Young Marshall March.....H. Engelmann
- 32—Miserere, from "Il Trovatore".....G. Verdi
- 33—Flower Song.....Gustave Lange
- 34—Alice, Where Art Thou? Romance, Emil Ascher
- 35—The Loreley—Folk Song.....Fr. Silcher

- 36—Diana Overture.....Emil Ascher
- 37—Bugle Boy March.....H. Engelmann
- 38—Sextette, from "Lucia".....Donizetti
- 39—Jolly Captain—March.....H. Engelmann
- 40—Echoes from Naples (Eco di Napoli), Emil Ascher
- Medley Overture, introducing: Margarita, Farewell to Naples (Addio a Napoli), Marie, Marie, O Sole Mio, A Frangese, Santa Lucia, Funiculi, Funicula.
- 41—Grand Opera Selection.....Emil Ascher
- Introducing: Lucia di Lammermoor, Bohemian Girl, Foot and Peasant, Lohengrin, Barcarolle from Tales of Hoffman, Faust March.
- 42—Dear Old Ireland (Medley Overture), Emil Ascher
- Introducing: Rustic, Come Back to Erin, Wearing of the Green, Barndoor, Believe Me if All Those Endearing Young Charms, Miss McLeod's Reel, The Last Rose of Summer, Garry Owen, Minstrel Boy.
- 43—Return of the Volunteers (March), H. Engelmann

ADVANCED No. 2

- 44—Our Students' March.....Emil Ascher
- 45—Humoreske.....Anton Dvorak
- 46—Junior March.....Emil Ascher
- 47—Barcarolle, from Tales of Hoffman, Offenbach
- 48—Metropolitan Life March.....Emil Ascher
- 49—Anvil Chorus, from Il Trovatore.....G. Verdi
- 50—Skipper March.....Al Morton
- 51—Pilgrim Chorus, from Tannhauser, Richard Wagner
- 52—Cleopatra Gavotte.....Emil Ascher
- 53—Sweet Melody Waltz.....Emil Ascher
- 54—Largo.....Handel
- 55—Traumerel.....Schumann
- 56—War March of the Priests, from Athalia, F. Mendelssohn
- 57—Light Cavalry Overture.....F. von Suppe

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3. That kindergarteners become responsible for inserting news items and kindergarten articles in local newspapers, and that they distribute literature at local, county, and State fairs, and at educational conventions and institutes.

4. That every club of kindergartners provide itself with a set of lantern slide pictures of kindergarten activities, charts, and graphs, and lend these to extension workers in the State.

5. That kindergartners cooperate closely with other organizations and request a place for the kindergarten on the program of every local, district, and State meeting of Women's Clubs, Congress of Mothers, Sunday School workers, etc. Make an effort to have the kindergarten included in the program of the general session of the State Teachers' Association every year.

6. That a demonstration kindergarten is an effective, because concrete, way of proving the worth of the system. In pioneer days Kindergarten Associations supported free kindergartens in order to pave the way for public school classes. Pioneer methods are still needed. Influential men and women are still willing to perform this service. Kindergartners should encourage the formation of such associations, respond to requests to speak before groups of people, and outline for them a course of action.

7. That kindergartners encourage young women to prepare themselves for kindergarten teaching. Considered as preparation for homemaking and motherhood, or as a profession, kindergarten training has more to offer a young woman than any other form of specialized education.

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By T. P. GIDDINGS, Head of Music Dept., Minneapolis, Minn., and

EARL L. BAKER, Supervisor of School Music, West High School

First in importance is the high school chorus. This is the big thing musically in our school and to it has been given much thought and attention. The chorus work should be a sane and attractive combination of *hard* work and recreational singing. A pupil goes to school to learn the use his brain on the problems of life. To both teacher and pupil the lesson of the day is too often the end instead of the means of mental training. The importance of the chorus lesson itself should be kept constantly before the students, but since the *way* he gets it is still more important, that should be impressed upon him continually.

Mental

In the chorus the pupil should be taught to train his brain so that he can use it in a rapid, accurate manner. While in every other subject except music accuracy is demanded, little or nothing is said of the speed with which the mind should move. Though speed is one of the main elements of efficiency, in the



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| (a) Scherzo, Opus 27, No. 1, Allegretto and Trio (Schubert). | (b) Waltz, Opus 26, No. 1 (Koschat). | 10-in. \$1.00 |
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| (a) Trio, "March Heroiques," Opus 40, No. 2 (Schubert). | (b) Etude, Opus 75, No. 4 (L. Schytte). | 10-in. \$1.00 |
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education of the child it is often ignored. In reading music the pace is set; the mind must keep up. This cultivates a habit of rapid mental action that is useful in all lines of activity. Yes, it is true as President Eliot says, "Music, rightly taught, is the best mind trainer on the list."

A great flaw in the education of the young, as it is now carried on, is its development of selfishness. The pupil is goaded to his work by having held up to him the inducement that, if he studies hard, he will get something out of it for himself. Seldom is it suggested to him that if he studies hard he may be able to do something for someone else. It should be shown to high school students that if they can play or sing, they can give pleasure to others. When a student is in the chorus he must learn that he must do his part well in order that others may do their part well. Thus the great lesson of co-operation that the world so sadly needs is brought home to the boy or the girl in a way that is most effective.

Initiative

The greatest thing we can develop in the pupil in any line is initiative, no matter what form or direction it takes. The pupil who has initiative will be able to go out into the world and carve a place for himself far more easily than the one who simply does what he is told. There is a fine field for the development of initiative in the chorus classes. The pupil who leads his section of the chorus is developing courage to do many things without being pushed or prompted. It takes courage of a fine order to start in and sing a part in a chorus and run the risk of doing it wrong.

One of the best ways to secure efficiency is to develop the initiative of the pupils as early as possible. Teachers frequently do too much directing. Indeed they are apt to direct every move the pupil makes. In some cases the average class would be wholly unable to leave the building at all unless some teacher stood near and said, "turn, stand, pass," at them. This is especially true of the lower grades. It has its logical result in the upper grades and high school, and is the principal reason for all the criticism directed toward the inefficiency of pupils after they leave school.

Organization

If we are to have perfect organization in our high school chorus classes we must first see to it that the music room is properly heated, lighted and ventilated. A little care and forethought regarding these three fundamentals will insure more perfect work from our classes. But, if neglected, the concentration, attention and musicianship will suffer. It is needless for me to go into detail about light, heat and ventilation, as you already know what effect they have upon your own actions if they are neglected.

We will now assume that the passing bell has rung and that the class is entering. The page of the first song to be sung has been placed on the black board beforehand. This is valuable as it teaches the pupils to be alert and to think the moment they enter the class room. It also saves the teacher's voice.

The books, supplied in our city by the board of education, have been passed by the librarian before the first hour. The books should be piled neatly at the end of each hour. If they are allowed to lie around in a disorderly manner, the pupils are sure to handle them in the same manner, and as music is nothing but orderly thinking, why make it disorderly by having even the books handled and piled carelessly. It is best if the supervisor will remain seated while the class is assembling, as standing with a watchful military spirit, (this is not pro-German) means, that you fear disorder. The pupils know this and you can rest assured that they will live up to their reputation.

We used to think that it was wise to start singing as soon as a few students were in their places. The result was unsatisfactory as it did not hurry the other students, and because of the noise in coming in and finding the page, the music, instead of being beautiful and orderly, was chaos. Therefore we assume that owing to the large number in chorus, many more in this class than in any other

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recitation, the pupils had a right to discuss the new teacher, the football game, a bit of gossip, etc.

The pianist should be seated at the piano before the class is called to order and should be ready to respond to any cue or word from the instructor.

A good chorus accompanist is a prime requisite but hard to get. Accompanists should be developed from among the pupils whenever possible, as playing for a chorus is a splendid training for a pianist. The piano should be an accompaniment, and not a leader or coverer as it so often is. The piano cleverly played will help the chorus wonderfully. Improperly used, it will do more to spoil a chorus than anything that has yet been devised.

Thus far we have eliminated everything that might cause disorder, inattention, lack of musicianship; namely, light, heat, ventilation, books, work on board, pianist, no talking as yet by teacher.

The pupils are seated for eight parts with the poor ears in front and the good ones in the rear of the room.

The logical way to seat a chorus is to have the sopranos at the left of the leader, then, in order, the altos, tenors, and basses. This plan is often not feasible, especially in a large class, as the parts cannot hear each other. When this is true, it is better to put the basses and sopranos in the middle, the tenors to the left of the basses, and the altos to the right of the sopranos like this:

Tenors, Basses, Sopranos, Altos

With this arrangement, the pupils are sure to hear at least three parts distinctly, two of these being the important ones, bass and soprano.

After the pupils are seated, the first day of each term they fill out attendance cards on which is neatly printed the following information: Advisor's last name, pupil's last name, part pupil sings, how many terms of chorus they have had, what grade school they were graduated from. These cards are placed properly on an attendance chart. It is necessary to use cards which can be moved about readily as we are continually shifting pupils, i. e., those who have poor ears and those who are disorderly.

(To be continued in our March issue.)

Notes from the Field.

The music teachers of Kentucky are issuing a Journal all of their own under the editorship of four of our stalwart National Conference members—Caroline B. Bourgard, Louisville; Franz J. Strahm, Bowling Green; S. S. Myers, Richmond; and Helen Boswell, Louisville. It is an attractive, newsy sixteen page pamphlet which aims to put pride and push into the music teachers of Kentucky. We congratulate the editor and the state and wish them abundant success. May their example be widely followed!

As an example of the good material these Kentuckians are presenting we quote the following portions of a reprinted article by Helen McBride on "Why Should Music be Taught in Every Kentucky School."

"Music gives you courage," said a lad of eight years, in answer to the question, "What is musical training good for?" He went on to tell, in his simple way, the story of the relief of Lucknow, the desperate little band of English, having given up in despair, when the distant sound of the pibroch brought them fresh hope and strength.

Teach your children the songs of your country. What brings to one so keen a pride in one's native land as the sound of the national anthem, one's own voices swelling the chorus? Does every Kentucky child know "My Old Kentucky Home?"

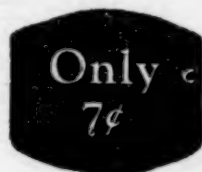
Do parents realize that in giving their children "ragtime" at home and elsewhere, they are irritating the nervous system and producing an excitement as vicious in its way as the taste for stimulants of any other kind? Do they know

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that a child's sensitive organism is being subjected to hurts and bruises far worse and more lasting than physical blows? Can a nation have poise and dignity whose ideal music is "Alexander's Ragtime Band?"

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PAULINE E. VAN DE WALKER, Dillon, Montana.

Our department is rapidly growing. At present the attendance is, for the most part, girls, but a splendid lot of them. We have an excellent chorus of one hundred voices doing very good work. We also have a selected Glee Club from the chorus which has done some very good numbers. Right now we are planning to give "The Rose of Savoy", by Luigi Bordese, free to the public.

WINNIFRED V. SMITH, Cicero, Ill.

Our community chorus is organized as a night class at High School and the Board pays Dr. Protheroe, our conductor, as a night school instructor and furnishes all music free. This relieves us of all expense.

The Rotary Club furnished nearly \$2,000 to outfit our boys' band (in the grades) using for slogan, "A Horn for a Boy," and individual members are responsible for terms of private lessons where talent is discovered which needs encouraging.

Our Music Memory Contest is going to be run practically without my assistance, since I am absolutely swamped with work this year. I got up copy for a pamphlet, containing over fifty selections with a short analysis of each and these are being printed in the High School Commercial Department. Every High School Student and Eighth Grade Pupil will have one of these pamphlets. Selections will be played in High School assembly, chorus classes, theatres, and all music stores by request. At a preliminary contest, a team will be chosen from each class and these teams will compete at a later contest, when we will have twenty men from the Chicago Symphony Orchestra and a soloist out to give the numbers. An individual prize of \$50 in gold has already been offered and we expect a second and third, with others of records. We hope, with the winning team from this contest, to challenge an outside school team and have an inter-scholastic "meet." The Rotary Club gives a pennant to the winning team.

HOMER F. HESS, Conway, Arkansas

In reply to your recent communication allow me to state what we are doing in Music in the Arkansas State Normal.

Most of the students who enroll in our Normal come from the rural districts and have no music whatever so our work is necessarily very elementary. The schools of our State are beginning to call for teachers who can teach music (and this is very encouraging) and we are striving to prepare Supervisors and teachers to fill these places.

We have a Male Glee Club of twenty voices and a Girls' Glee Club of sixteen voices. Both of these organizations are doing good work and will give two or three concerts during the year.

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CHICAGO

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and while we are not able to work on anything very difficult, yet they are learning to sing and to do it well, which of course is increasing their love for music and creating a desire to learn more.

The School owns a set of band instruments and we have a band of twenty-five pieces and they are doing excellent work. Needless to say the band is the "pride" of the school.

In addition to this work we have a piano department and a voice department and the interest along that line of development is rapidly increasing. All told about one-third of the pupils enrolled in the Normal school are studying music in one of the above departments.

Within the last year to bring good music to the Students we have had Concerts by the following:—Paul Althouse, Reed Miller, Madam Van DeVeer, Eddie Brown, Marie Tiffany, James Goddard and Albert Lindquist Trio.

It is gratifying to see the growing interest throughout our school and State in the subject of Music.

INEZ FIELD DAMON, Lowell, Mass.

You—and the Supervisors' Journal—may be interested to know that I have resigned my position as Music Director in Public Schools of Schenectady, N. Y., and am at present Music Director in State Normal School at Lowell, Mass. Mr. George Abbott of Chelsea, Mass., succeeded me at Schenectady, N. Y., while Mr. Cleary of Cohoes, N. Y., followed Mr. Abbott at Chelsea, Mass.

I am Chairman of the Music Committee of Lowell Community Service. We are organizing as a community movement a Music Memory Contest, Piano and Violin Classes for Children. Also a Community class in Music History and Appreciation meets one evening each week with me. These lectures are well attended by audiences representative of the community at large. Plans for the extension of Community Singing are under way and will be announced later.

ANN DIXON, Duluth, Minn.

As I promised, I am now sending you the program of our Minnesota State Concert program including the music section.

We followed up three lines of interest—

1. The affiliation of the Minnesota Teachers' Association with our Supervisors' section and held a joint meeting. Miss Shawe of St. Paul is next year's president of the Music Teachers' Association and Mr. Kroeger, Assistant to Mr. Giddings of the Minnesota Music Section.

2. Committees appointed for selecting State Song and for legislation leading to better music teaching throughout the State.

3. Resolution passed asking for our entire convention and educators at large to recognize and appreciate music given at their programs—protesting against the lack of attention given to music demonstrations at general sessions.

As to Duluth—Two splendid courses have been started here and student rates given for all. Among the artists we shall have, are: Scotti Opera Co., Rosa Raisa, Tetrazinni, Kubelik, Philharmonic Orchestra, and Pavlowa. Sousa's Band has been here and a rousing matinee for children was given.

Nov. 11—Armistice Day sings were given in all schools.

Thanksgiving song programs everywhere.

Twenty-eight schools have orchestras.

Last year these small orchestra gave benefit concerts and earned close to \$800—the Board made up the difference for \$1,000 and instruments are being bought and loaned to the pupils.

After school classes on these are well under way.

December 17th closed our term with a "Xmas Carol Sing" at the Armory which holds about 3,500.



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MUSIC IN A CANADIAN CITY

By BRUCE A. CAREY, W. Hamilton, Ont.

There are so many fine features to the remarkable work being accomplished in the schools of our good cousins to the south of us that I hesitate to offer anything we have as suggestive unless it would be our school Festival series. We adopted the British Competitive Festival idea limiting our competition for the present to four grades of class singing, double trio, boy solo, girl solo, piano and violin. In November the classes are given the number to be prepared. Class I is Grades 1 and 2; Class II, Grades 3 and 4; Class III, Grades 5 and 6; Class IV, Grades 7 and 8. Two songs are learned in each class and in the lower two divisions these are unison songs, one of a sustained singing type and the other of the rhythmic interpretive type. The first particularizing on tone and grace, the second one depending more largely on descriptive illumination. The senior classes prepared good two-part songs while the double trios sang in three. After being prepared they are laid aside for the spring and then polished. All classes of the city enter, but the supervisor and an assistant select the classes in each of the four districts that are to appear before the Adjudication Board, composed of three of our best musicians. At this hearing the two highest in each of the four classes in each division, are selected, and the same selection made in all the solo classes as well. The next adjudication is at the Conservatory of Music where the two highest in the city are selected for the big competitive finals which are public and call out a lot of healthy school spirit in the supporting songs and calls. The wind-up then follows a few days later on Empire Day, May 24, when a chorus of from 1200 to 1500 selected voices assisted by a Band give a patriotic concert to some 5,000 people in the Armories, assisted by the shield winners and medalists.

O. E. ROBINSON, Chicago, Ill.

The music section of the High School Teachers' Council of the Chicago schools met at the John Marshall High School December 12th. The following program was carried out with discussion of the various topics presented:

1. "Professional Advancement of the Teacher of Music", by Miss Ellen O'Malley of the Fenger High School.
2. "Professional Ethics of School Teaching as Applied to Music," Miss Louise Hanson, of the Crane Technical High School.
3. "Experimental Teaching," by Charles Lagerquist, of the Carl Schurz High School.
4. "Improvement of Moral Standards of High School Students," by Ira C. Hamilton, of the Senn High School.
5. "Limitation of Number in the Class Group," by Miss Celia Campbell, of Harrison Technical High School.
6. "List of Places of Interest or Concerts to which Music Pupils may be taken or directed", Miss Lenna Landes, of Senn High School.
7. "The Equalization of Credits for Music Work in Chicago Schools," Harvey E. Bruce, of Waller High School.
8. "What can be done to improve the Music Situation in the Junior and Senior Years?" Mrs. Dora Smith of Lake View High School.

Before adjournment, O. E. Robinson of Hyde Park High School, was re-elected Chairman, and Miss Eleanor Schweitzer of Lake View High School was re-elected Secretary.

WILL EARHART, Pittsburgh, Pa.

Some of my colleagues in the larger cities will be interested in the activities of The Musicians Club of Pittsburgh. As president I have just sent out the following letter:

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Mention the Journal when you write our Advertisers.

of the matter in process of development, it is thought advisable to acquaint all members with the appointment of the following committees.

You will see that the club is immediately beginning to do things. These undertakings are important and difficult and can only be accomplished to the best advantage with the co-operation of the entire membership. For this reason we urge upon you more strongly than ever, the importance of your attendance at the meetings of the club. These three committees will want assistance from all members of the club and they should have it. 1. Committee to raise a fund to install an organ in Schenley High School Auditorium: Charles N. Boyd, Chairman; E. Curtis Clark, John R. Roberts. 2. Committee to promote the cause of better Music in Pittsburgh by having one good piece of music "featured" on every orchestra program in Pittsburgh for one week; a program of 52 compositions being selected in order to carry the plan throughout a year: T. Carl Whitmer, Chairman; Dallmeyer Russell, Vincent Wheeler. 3. Committee to promote the improvement of the Stephen Foster Memorial Home of Pittsburgh and the enrichment of the Museum in that Home: Charles Heinroth, Chairman; John Bell, Louis Huseman.

At the last meeting of the club a motion was adopted calling upon the assistance of the club members for the *second committee* above named as follows:

Resolved that: Each and every member of the club is requested to send in a list of twenty-five pieces from which are to be selected the fifty-two, which are to be used in the "Promotion of Good Music Movement." The Pieces are not to be too long and something that the public can appreciate, such as "Nevin"; "Massenet's Elegy," and "Meditation from Thais." These names are to be sent to Mr. WHITMER, 316 Spahr St., Chairman of this committee within *ten days*.

E. JANE WISENALL, Cincinnati, Ohio

Just now I am very much concerned over the subject of individual voice classification in the high school. How can such a thing be accomplished, how much time should it consume, of what should it consist? I should like to read a discussion of this subject from supervisors who have personally classified voices in a high school of 1500.

NELLIE L. GLOVER, Akron, Ohio

Mr. Ralph Wright has asked me to write to you in regard to our Music Meeting of the North-Eastern Ohio Teachers' Association which met in Cleveland.

Including the children of the Lorain H. S. Orchestra, and the demonstration class from Akron, there were over two hundred in attendance. There were thirteen in Mr. Stuber's class, and I think, about fifty in the Lorain group, so you see it leaves quite a large number who were interested in our department.

The group of children who demonstrated the violin class work are now in their third year, while the three trombone players haven't a year's work yet. Those were the only instruments represented besides the piano and drums as Mr. Stuber preferred taking children from only one building and the players on other instruments were not sufficiently advanced to do much.

Mr. Stuber does not use the dummy fiddle any longer, but uses a device of his own by which the children can use their violins without producing tones, and so have the exact position needed when they are ready to play.

The Lorain High School orchestra, under Mr. Wright's direction, played "Boots and Saddles," Second Movement of the "Surprise Symphony, and an "Indian Summer Suite."

Those in attendance seemed much more interested in the instrumental work than in "Credits," and asked questions which showed their interest, so we are hoping the meeting may give an added impetus to Public-School Music.

Have you bought your copy of "The Peace Pipe" which we are to sing at St. Joseph?

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At Request of Health Officer Philadelphia Municipal Band Gives Concert for Hospital Patients

Whereas men and women suffering from mental diseases formerly were isolated from the outside world, they now, through the dictates of a more enlightened science, are subjected to the beneficial influence of music.

At the suggestion of Dr. C. Lincoln Furbush, director of the Department of Public Health of Philadelphia, a concert was given recently by the municipal band for the patients in the department of mental diseases of the Philadelphia General Hospital. The program included "Light Cavalry Overture," "American Patrol," "Ballet Egyptienne," several ragtime and light opera pieces and a Strauss waltz.

As in other experiments of a similar nature elsewhere, the effect of the music upon the patients was beneficial.

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Deadened by the furnishings of other rooms, even a harsh voice has an unaccustomed quality in a bathroom which makes it pleasing to its possessor and not objectionable to listeners in other parts of the house.

In prisons music is being introduced more and more, because it is found that undeveloped minds are thus brought under control. In the Kansas State Reformatory the majority of the men have become more trustworthy since they have been trained in choirs.

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